THE CUTTER'S MANUAL.

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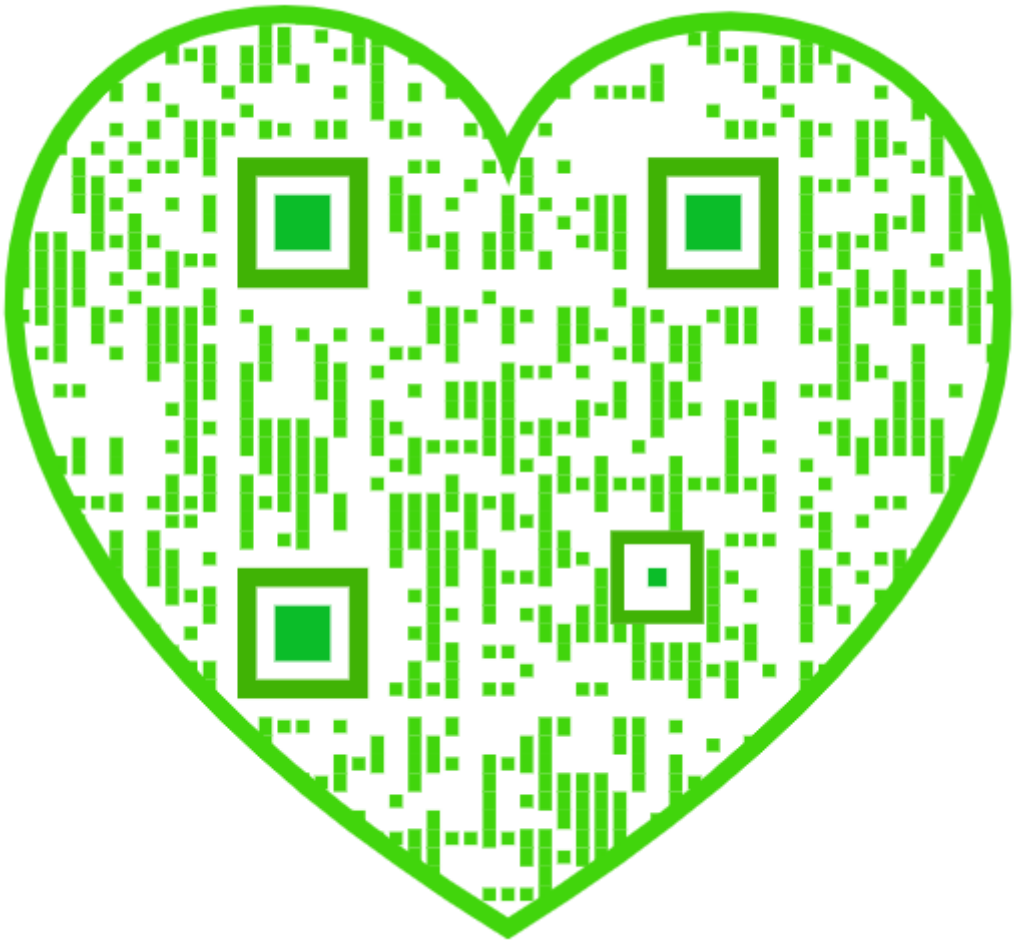

THE

CUTTER'S MANUAL

A WORK

Designed for the Advancement of Cutters,

IN THE

ART OF CUTTING,

AND THE

KNOWLEDGE OF MAKING CUSTOM CLOTHING,

15-9

WITH PRACTICAL SUGGESTIONS

INVALUABLE TO EVERY CUTTER.

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1882
CITY OF WASHINGTON.

BY C. B. SMITH,

PROVIDENCE, R. I.

1882

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PREFACE.

In placing this work before the fraternity, I am actuated more by a desire to assist others over the rough and expensive road of experience than by a desire for personal gain.

I have given the result of years of practical experience; avoided mere theories, and have given only those principles which I have used in my own cutting with the most satisfactory results.

The diagrams illustrating the principles set forth have been prepared under my personal supervision, with the utmost care, and are well calculated to furnish accurate instructions even to the youngest cutters.

In preparing this work, it has not been my design unnecessarily to elaborate the different articles. I have endeavored rather to make all explanations simple, clear and condensed, entering into details where necessary, but omitting all superfluous matter. My aim has been to make my work so clear that all who may read it will be benefitted and advanced in the art of cutting.

In allowing this book to go from my hands, I am convinced that it supplies a need which has long been felt among the trade.

Measuring.

This is the most important part of successful cutting, and too much care cannot be taken in this particular, for if you do not have the correct measure, how can you give your customer a perfect fitting garment? Cutters, as a rule, are not careful enough in taking the measures, and lay the blame of a badly fitting garment to the system; whereas, a little care and judgment exercised in measuring, would produce the most gratifying results.

During my visits among the trade, I find a great many cutters who persist in measuring over the coat. This, in my practice, has always proved unsatisfactory. The great difficulty is the uncertainty arising from the measures so taken, since the coats measured over may be too thick or too thin, excessively wadded, or too deep in the scye, therefore, making it impossible to get a uniform surface to measure over. Taking the above into consideration, I certainly advise taking the measures over the vest, except for an overcoat.

I also find in using an instrument like the diagram on page 8, that it aids me greatly in taking the "short blade," "the length of strap," "front breast," and "height of shoulder" measures correctly, and would recommend its use.

The Use and Application of the Upper Shoulder Measure.

In my experience I find forms measuring the same breast that require a shallower or deeper arm scye, and I make use of this measure to locate the depth of scye, which, in practice, I find infallible.

For example, a form may measure 36 breast and 24¾ upper shoulder. By referring to schedule on page 7, you will find 24¾ requires a 9¼ depth of scye. Again, a form may be 36 breast and 27 upper shoulder. By referring to same schedule, you will find 27 to require 10 inches depth of scye, indicating a long neck, or stooping shoulders. Therefore, as this measure locates the depth of scye, and by comparison with the breast, shows whether shallow or deep.

Measuring Instrument.

This instrument is easily made from brass or steel. Arm **A** and **B** 4 inches long. Arm **C** 5 inches long.

Three nobs, as per diagram on page 8, on which attach inch tapes about 21 inches long.

I place it under the left arm quite snug, and use strap **A** to obtain the length of strap (or from front of scye to socket bone.) Tape **B** to get the short blade (or from front of scye to centre of back.) Tape **C** to get measure from front of scye to the front. I also use tape **A** to get the height of shoulder, measuring from front of scye over the shoulder to a mark 6 inches down the back from the socket bone.

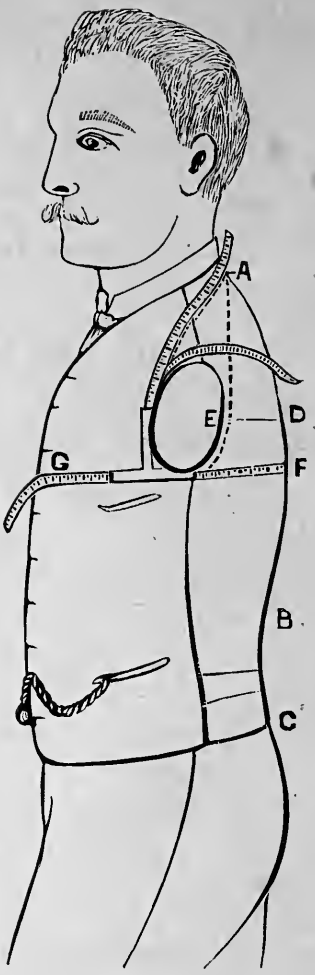
Schedule on Page 7.

This is a schedule of proportions which, by experience, I find correct, and easily committed to memory, and by so doing will greatly aid you in all your measures. For instance, if you should learn it, and you measure a form 30 inches upper shoulder measure, and he stands normal, you would know he ought to measure $12\frac{1}{4}$ inches blade and $13\frac{1}{4}$ strap. But if he stoops, you would then know he would require less strap and more blade than the proportion, and if he was erect, would require more strap and less blade.

Again, if you measure a form 38 inches breast, you would know the normal upper shoulder measure would be $27\frac{3}{4}$ inches. But, if it measured $26\frac{1}{4}$, it would indicate higher shoulders and a shallow scye; whereas if it was $29\frac{1}{4}$ upper shoulder, it would indicate low shoulders, or a deep scye. Again, I say it is of great importance that you should *know* how your measures should run for the form measured.

Schedule of Proportions.

UPPER SHOULDER.	DEPTH OF SCYE.	BREAST.	BLADE.	STRAP.
$21\frac{3}{4}$	$8\frac{1}{4}$	30	$8\frac{7}{8}$	$10\frac{1}{2}$
$22\frac{1}{2}$	$8\frac{1}{2}$	31	$9\frac{1}{4}$	$10\frac{3}{4}$
$23\frac{1}{4}$	$8\frac{3}{4}$	32	$9\frac{1}{2}$	11
24	9	33	$9\frac{7}{8}$	$11\frac{1}{4}$
$24\frac{3}{4}$	$9\frac{1}{4}$	34	$10\frac{1}{4}$	$11\frac{1}{2}$
$25\frac{1}{2}$	$9\frac{1}{2}$	35	$10\frac{1}{2}$	$11\frac{3}{4}$
$26\frac{1}{4}$	$9\frac{3}{4}$	36	$10\frac{3}{4}$	12
27	10	37	$11\frac{1}{8}$	$12\frac{1}{4}$
$27\frac{3}{4}$	$10\frac{1}{4}$	38	$11\frac{3}{8}$	$12\frac{1}{2}$
$28\frac{1}{2}$	$10\frac{1}{2}$	39	$11\frac{3}{4}$	$12\frac{3}{4}$
$29\frac{1}{4}$	$10\frac{3}{4}$	40	12	13
30	11	41	$12\frac{1}{4}$	$13\frac{1}{4}$
$30\frac{3}{4}$	$11\frac{1}{4}$	42	$12\frac{5}{8}$	$13\frac{1}{2}$
$31\frac{1}{2}$	$11\frac{1}{2}$	43	13	$13\frac{3}{4}$
$32\frac{2}{3}$	$11\frac{3}{4}$	44	$13\frac{3}{8}$	14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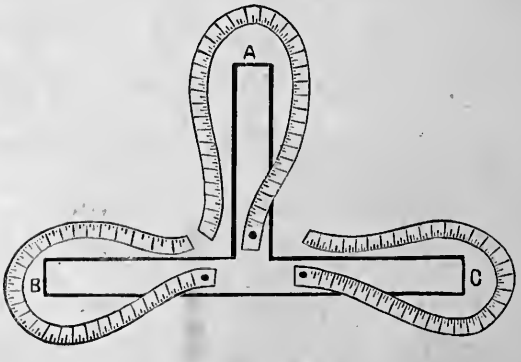
A
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C

Measures for Body Coat.

FIRST.—Upper shoulder, taken from socket bone **A,** under arm back to starting point, taken quite snug.

SECOND.—Natural waist to **B,** (or most hollow part of waist.)

THIRD.—Full length of waist to **C.**

FOURTH.—Full length of coat.

FIFTH.—Width of back from **D** to **E.**

SIXTH.—Continue to elbow.

SEVENTH.—Full length of sleeve.

EIGHTH.—Breast.

NINTH.—Waist.

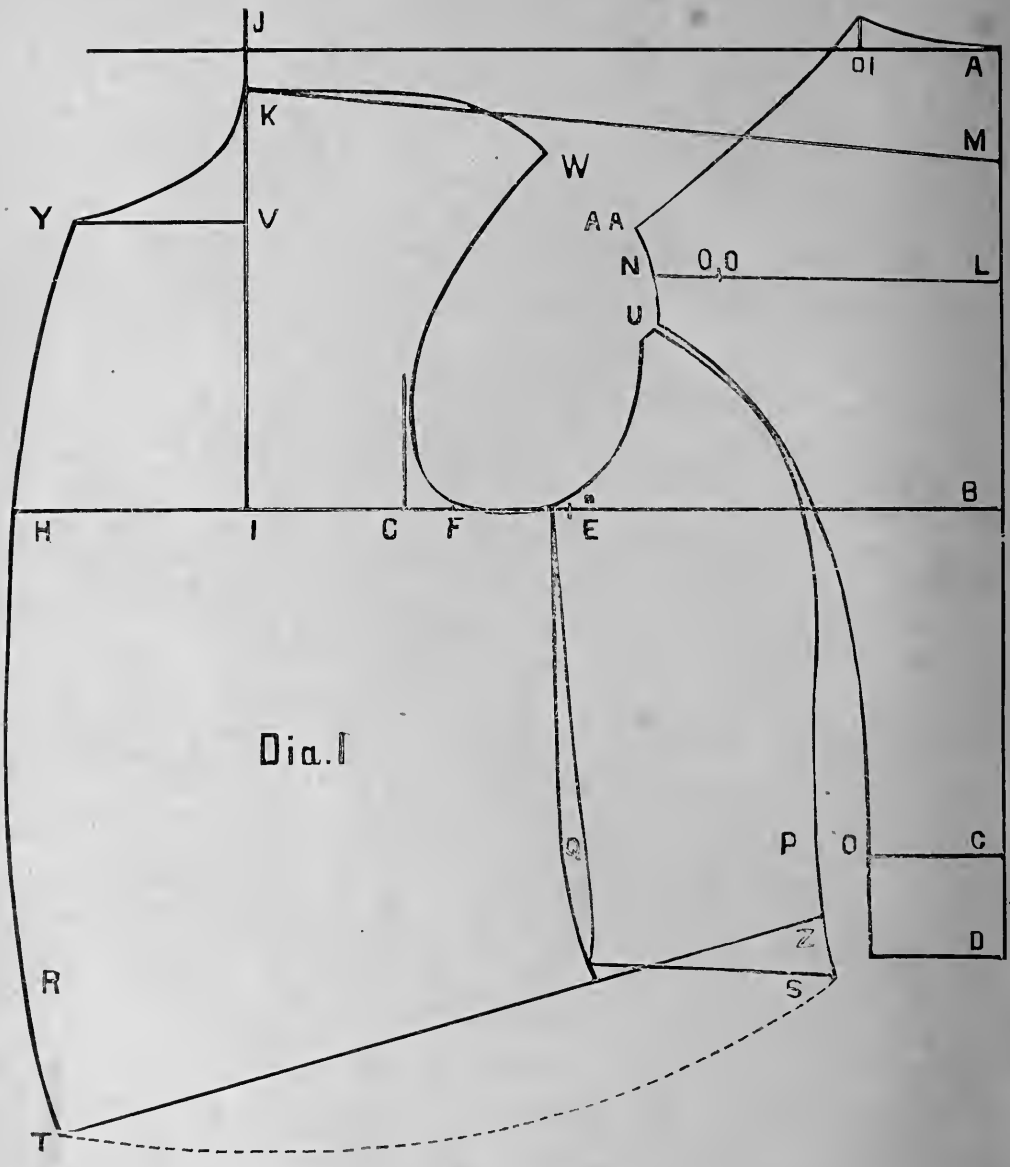
TENTH (*with instrument.*)—Short blade measure, from front of scye to centre of back **F.**

ELEVENTH (*with instrument.*)—Strap measure, from front of scye to socket bone **A.**

Now, in taking these two last measures, which with care you can take correctly, the form of the customer is obtained, whether stooping or erect, full or flat blade, and by committing the schedule on page 7 to memory, as before advised, and, glancing at the customer, you can see at once whether you are measuring correctly or not.

I also take a measure which I shall treat on separately, called the height of shoulder measure, which can be used with this or any other system. (See Diagram 14.)

We will assume the following measures to draft a body coat from: Upper shoulder, $26\frac{1}{4}$; natural waist, 17; full waist, 19; full length of coat, 32; width of back, $7\frac{1}{2}$; to elbow, 20; full length of sleeve, 31; breast, 36; waist, 32; blade, $10\frac{3}{4}$; strap, 12.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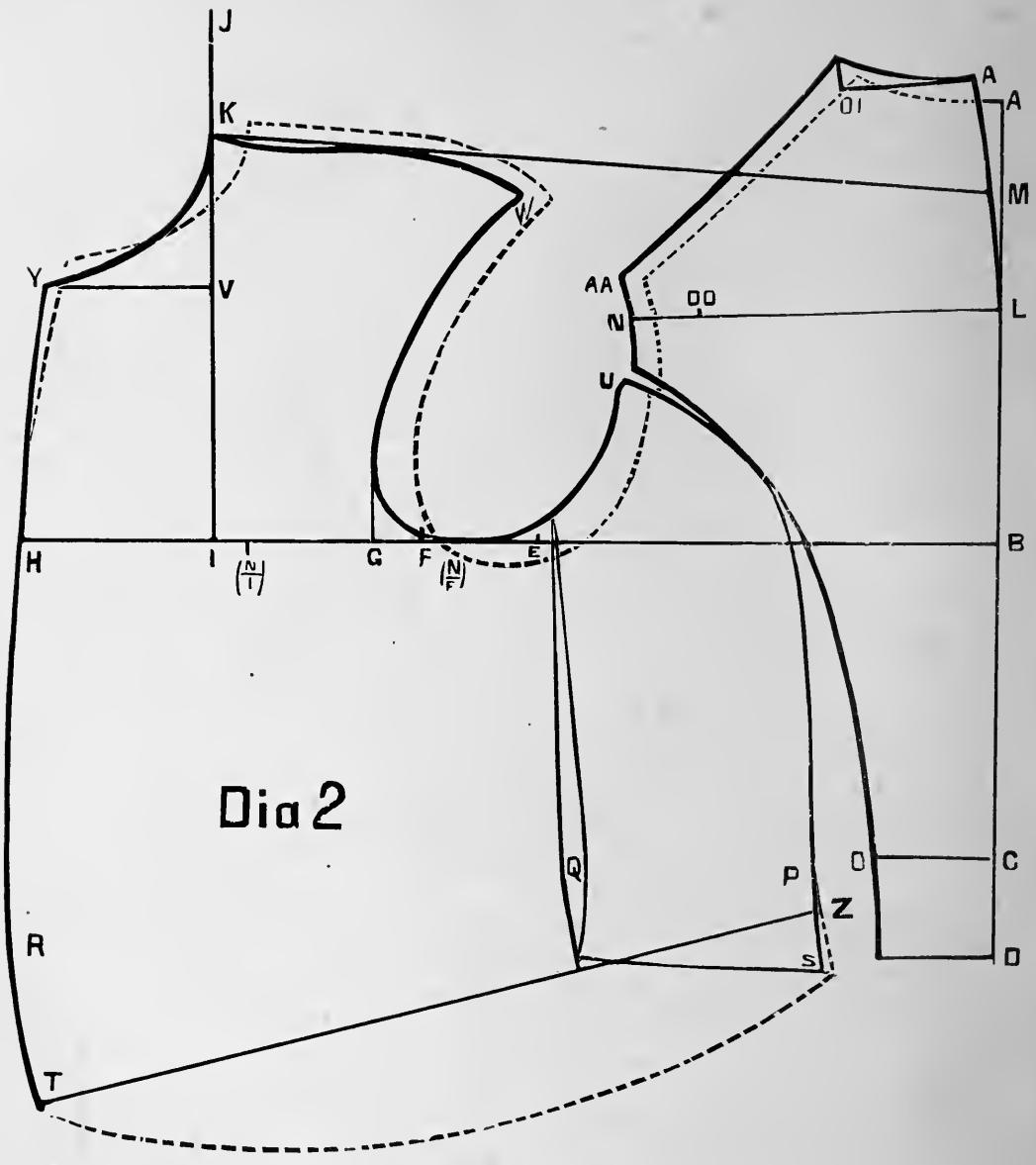
Draft for Body Coat.

36 breast, 32 waist, 26¼ upper shoulder, 10¾ blade, 12 strap. First draw line from **A** to **D.** From **A** to **B** is 9¾ inches, the depth of scye the upper shoulder measure draws, as per schedule on page 7. Square across, from **B** to **E** is ¼ of breast. **E** to **F** is ⅛. **F** to **G** 1 inch. **B** to **H** is ½ of breast, and 2¼ inches. **I** is half the distance between **F** and **H.** Square up from **I.** **I** to **J** is 12 inches, (the strap measure.) **J** to **K** is 1-6, or same width as top of back. **A** to **C** is natural waist. **A** to **D** is full length of waist. **L** is half the distance between **A** and **B.** **M** is half the distance between **A** and **L.** **L** to **O O** is ⅓. **O O** to **N** is 1-12. **A** to **O I** is 1-6, or to fancy. **C** to **O** is ⅛, or to fancy. Form back, as per diagram. **A A** is 1 inch above **N.** From **K** draw a line to **M.** Now form your scye. Take out a seam at **U.** **W** is ¾-inch below the line from **K** to **M.** **K** to **W** is the same as **A A** to **O I.** **O** to **P** is 1¼ inches in all cases. Form back sidebody. **S** is found by sweeping from bottom of back, using **U** as a pivot. We now apply our waist measure from **C** to **R,** allowing 3¾ inches over. **Y** is found from sweeping from **H,** using **B** as a pivot. **V** is 1-6 down from **K** for D. B. Frock. **T** is found from a sweep from **S,** using **K** as a pivot. **Z** is 1¼ inches up from **S.** Draw a line from **T** to **Z,** which forms the bottom of forepart. Divide sidebody at **E** or to fancy. Take out ½ inch at **Q.** Finish as per diagram.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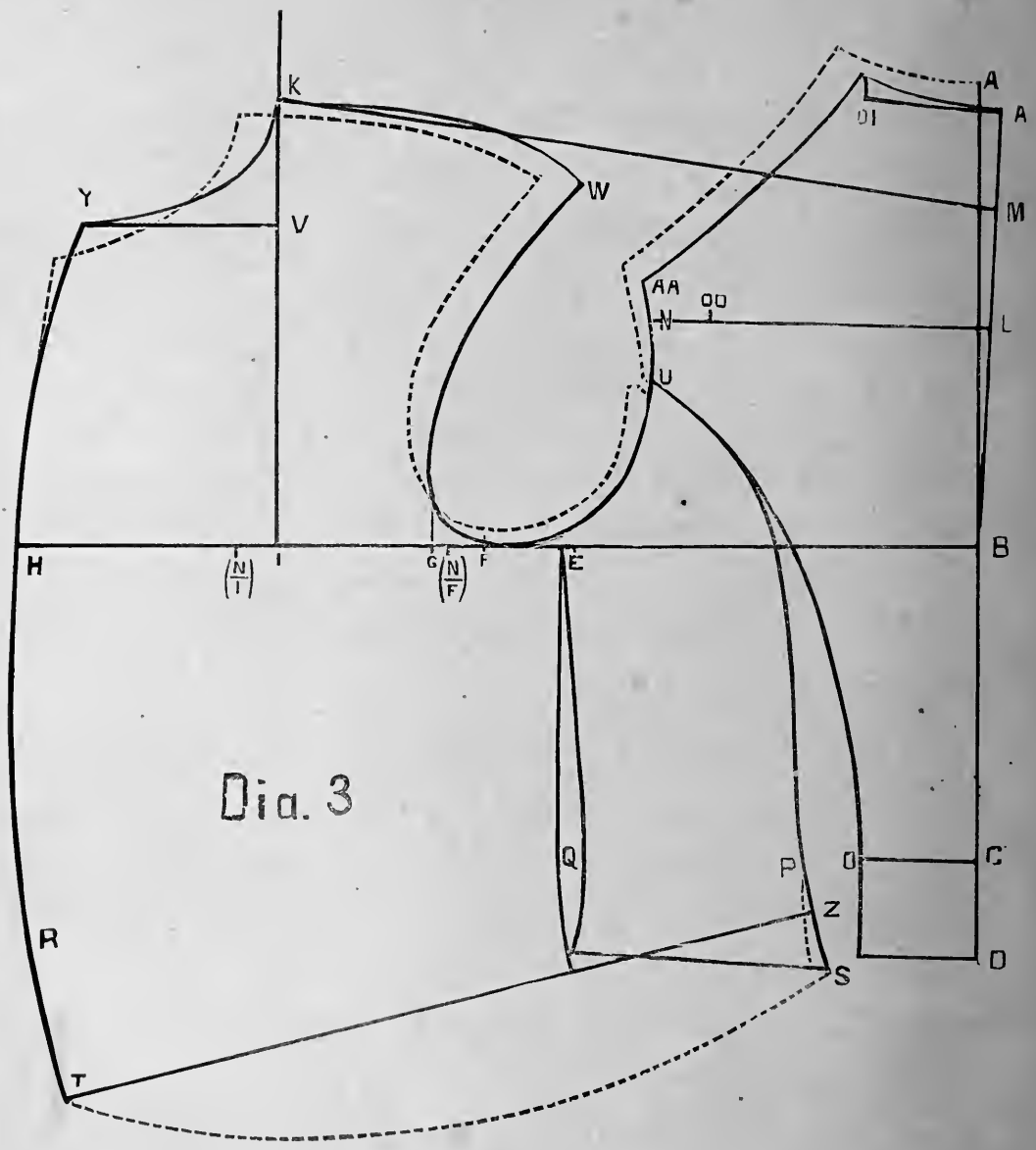
Draft for Stooping Form.

A stooping form requires the following changes from the normal figure: First—A longer and wider back. Second—A shorter strap, a longer blade, more distance from **B** to **G**, less distance from **G** to **H**, and less spring at **S**.

We will assume the following for our measures: 36 breast, 32 waist, $24\frac{3}{4}$ upper shoulder, $11\frac{1}{2}$ blade, $11\frac{1}{2}$ strap. Our upper shoulder measure gives us a shallow size. Our strap measure a short shoulder. The blade measure a longer and wider back, more distance from **B** to **G**, and less from **G** to **H**.

We will now proceed to draft our coat. Draw line from **A** to **D**. From **A** to **B** is depth of scye, $9\frac{1}{4}$ inches (what the upper shoulder measure draws, as per schedule on page 7.) From **B** to **E** is $\frac{1}{4}$ of breast. **E** to **NF** is $\frac{1}{8}$ of breast. **B** to **H** is $\frac{1}{2}$ of breast and $2\frac{1}{4}$ inches. **NI** is half way between **NF** and **H**. We now compare our blade measure with the normal for 36 breast, as per schedule on page 7, and we find that our measure is $\frac{3}{4}$ of an inch *more* than the normal, so we carry **NF** forward $\frac{3}{4}$ of an inch to **F**, and **NI** forward the same to **I**, and **A** up and in $\frac{1}{2}$ *the distance*, ($\frac{3}{8}$ of an inch) to **A**. **G** is 1 inch from **F**. From **A** to **C** is natural waist. **A** to **D** is full length of waist. **A** to **OI** is 1-6 or to fancy. **C** to **O** is $\frac{1}{8}$. **L** is half way between **A** and **B**. **M** is half way between **A** and **L**. **L** to **OO** is $\frac{1}{3}$. **OO** to **N** is 1-12, and half as much more as you go

up and in at **A.** Form the back, as per diagram. **A A** is 1 inch above **N.** From **I** to **J** is 11½ inches (the strap measure taken.) **J** to **K** is 1-6, or the width of back. **K** to **V** is 1-6 for D. B. Frock. **Y** is found by sweeping from **H,** using a point ⅜ of an inch above **B** (or the same distance as you go up at **A**) for a pivot. Draw line from **K** to **M** and form the shoulder. **W** is ¾ inch below the line. **K** to **W** is the same length as from **A A** to **O I.** From **O** to **P** is 1¼ inches in all cases. Form sidebody, as per diagram, taking out more seam at **U** than for normal figure. Apply waist measure from **C** to **R,** allowing 3¾ inches over. **S** is from a sweep from the bottom of back, using **U** as a pivot. **T** is found by sweeping from **S,** using **K** as a pivot. **Z** is 1¼ inches from **S.** Draw line from **T** to **Z,** which forms bottom of forepart. Divide sidebody at **E** or to fancy. Take ½ inch out at **Q** and do not spring much at **S.** The dotted lines show the normal figure.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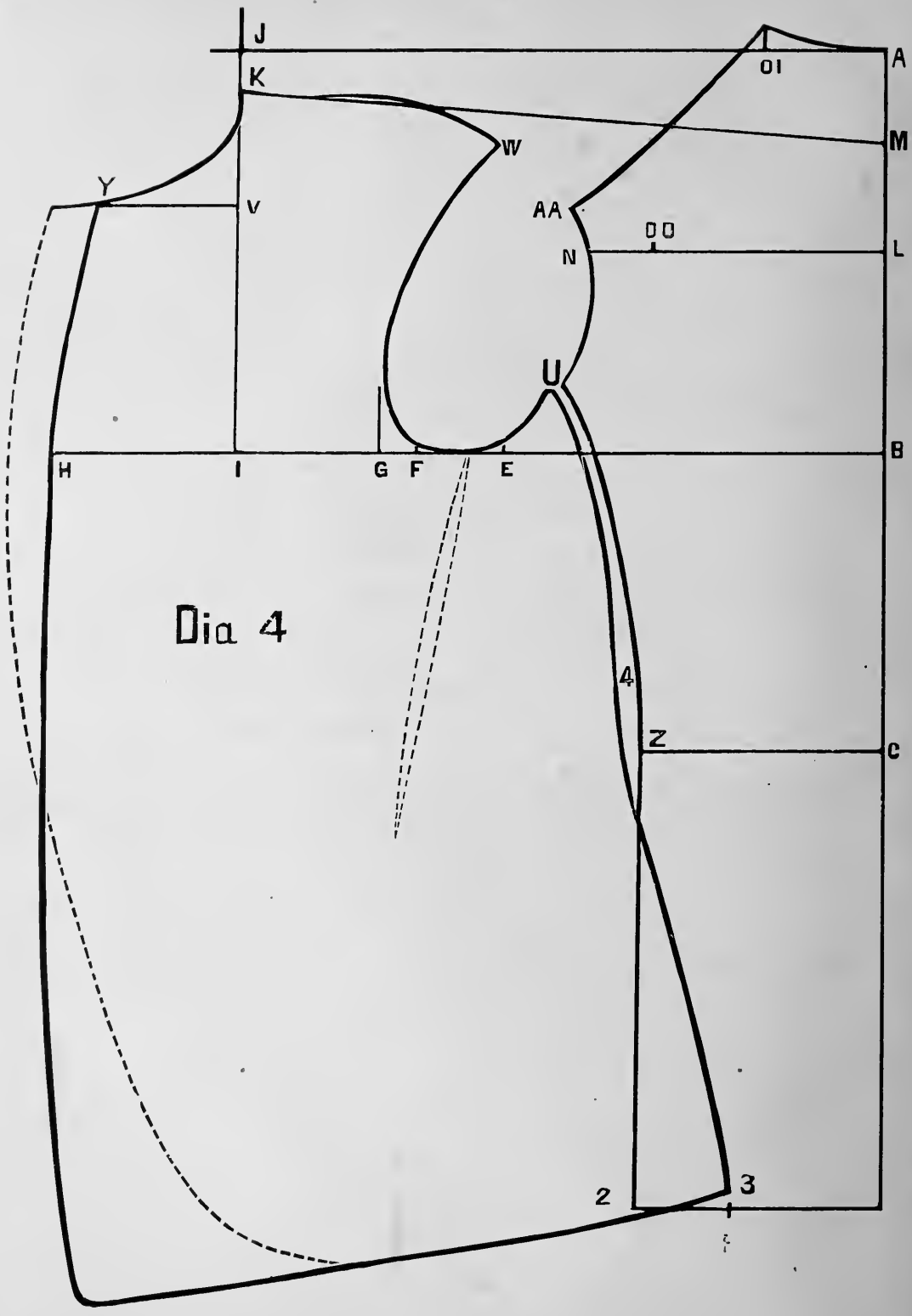
Draft for the Erect Figure.

In the erect form the following changes are necessary from the normal figure. First — A shorter and narrower back, a longer strap, a shorter blade, giving less distance from **B** to **G,** and more from **G** to **H,** and with more spring at **S.**

We will assume the following measures: 36 breast, 32 waist, 27 upper shoulder, 10 blade, 12½ strap. Our upper shoulder measure gives us a deep scye. Our strap measure, a long shoulder. Our blade measure, a shorter and narrower back, less distance from **B** to **G,** and more from **G** to **H.**

We will now proceed to draft. First — Draw line **A D.** From **A** to **B** is 10 inches, the depth of scye the upper shoulder measure draws, (as per schedule on page 7.) From **B** to **E** ¼ of breast. **E** to **N F** ⅛ of breast. **B** to **H** ½ the breast and 2¼ inches. **N I** is half the distance between **N F** and **H.** We now compare our blade measure (10 inches) with the normal 36 breast (which is 10¾ inches), as per schedule on page 7, and we find that our measure is ¾-inch *less.* So we come *back* from **N F** to **F** ¾-inch, and the same from **N I** to **I,** and down and out ½ the distance (⅜ of an inch) at **A.** **G** is 1 inch from **F.** From **A** to **C** is the natural waist. **A** to **D** is full length of waist. **A** to **O I** is 1-6, or to fancy. **C** to **O** is ⅛ or to fancy. **L** is half

the distance from **A** to **B.** **M** is half the distance from **A** to **L.** **L** to **O O** is $\frac{1}{3}$. **O O** to **N** is 1-12 *less* (half the distance you come down at **A.**) Form the back, as per diagram. **A A** is 1 inch above **N.** From **I** to **J** is $12\frac{1}{2}$ inches (the strap measure taken.) **J** to **K** is 1-6, or the width of back at **A.** **K** to **V** is 1-6 for a D. B. Frock. **Y** is found by a sweep from **H,** using a point as much below **B** as you go down at **A,** or $\frac{3}{8}$ of an inch for a pivot. Draw line from **K** to **M** and form your shoulder. **K** to **W** is the same distance as from **A A** to **O I.** **W** is $\frac{3}{4}$ of an inch below the line. From **O** to **P** is $1\frac{1}{4}$ inches in all cases. Form sidebody as per diagram, taking *nothing* out at **U** (for an erect figure.) Apply waist measure 32, from **C** to **R,** allowing $3\frac{3}{4}$ inches over. **S** is from sweeping from bottom of back, using **U** as a pivot. **T** is found by sweeping from **S,** using **K** as a pivot. **Z** is $1\frac{1}{4}$ inches up from **S.** Draw line from **T** to **Z,** which forms the bottom of forepart. Divide sidebody at **E** or to fancy. Take $\frac{1}{2}$-inch out at **Q.** Spring the sidebody a little more at **S** than for a normal figure. The dotted lines show the normal figure.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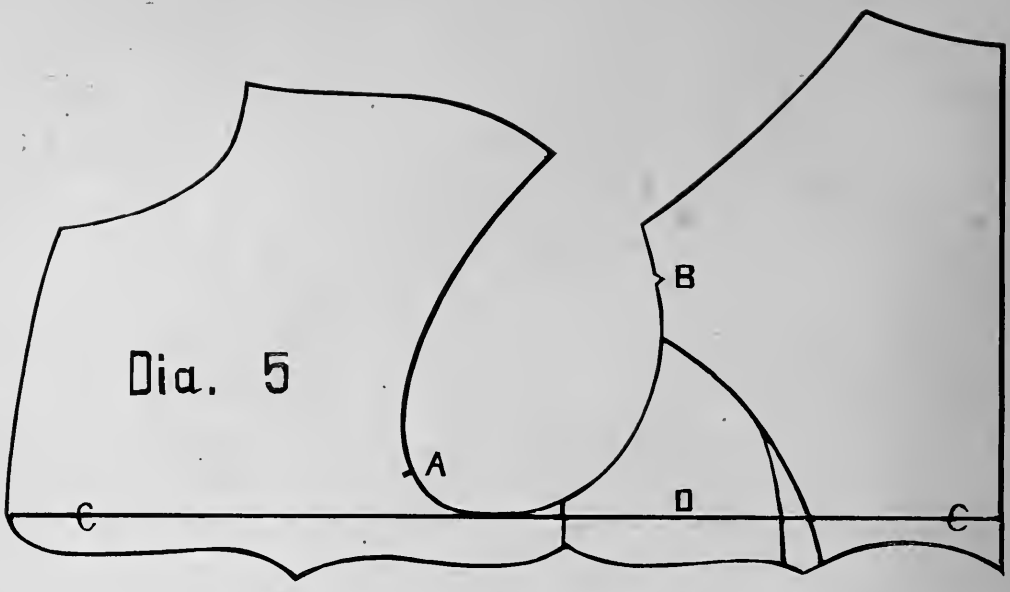
Draft for Sack Coat.

The sack and overcoat are drafted the same as a frock coat, with the following changes: —

Measure for an overcoat over the coat. In drafting, make width of back at **Z** $\frac{1}{3}$ of breast, or to fancy. Hollow the back at natural waist **C,** $\frac{1}{2}$-inch. Take out $\frac{1}{2}$-inch at **U,** and $\frac{3}{4}$-inch at **4.** The spring is found by measuring down from **A** 30 inches in all cases, and in from **2** to **P** 3 inches. Have line from **U** intercept **P** in all cases. The length of front is found from sweeping from **2** back to **3,** using **U** as a pivot. Then sweeping from **3,** using **K** as a pivot. For close fitting sacks take nothing out at **U,** but a **V** under arm, as per dotted lines in diagram. Front line is found by squaring down from **H** for normal figure, and $\frac{1}{2}$-inch over for every inch the waist overruns the proportion waist.



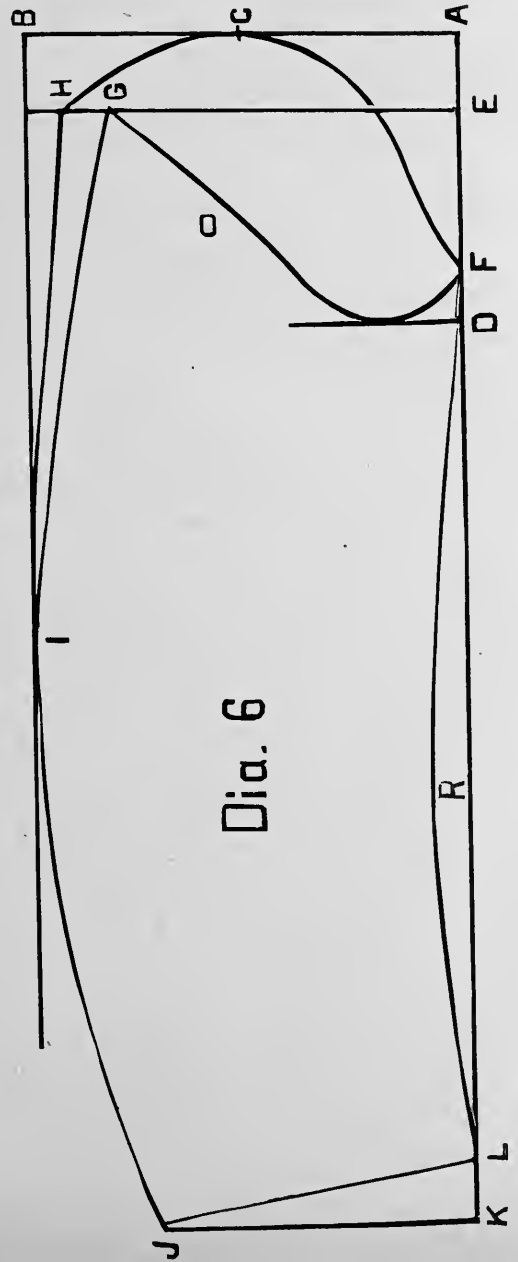
Directions for Measuring Sleeves.

First.—Lay your pattern out as drafted, and measure from **A** (which is 1 inch up from **C**) to **B**, for the under side sleeve, which we will say is $8\frac{1}{2}$ inches; then the balance of scye, which we will say is 17 inches; then from **B** down to line **C** (which gets the depth of the under side), which say is 5 inches. But as this would cut an under side "too dead" a fit, and to allow for the swinging and raising of the arm, I cut it $\frac{1}{2}$-inch less in all cases, so the measure would be $4\frac{1}{2}$ instead of 5 inches. Our measures now read: $8\frac{1}{2}$, 17, $4\frac{1}{2}$; width of back, $7\frac{1}{2}$; elbow, 20; full length, 31.

To Draft Sleeve.

First. — Draw line **A K.** From **A** to **B** is $\frac{1}{2}$ of scye (17.) From **B** to **C** is $\frac{1}{4}$ of scye, square across from **A** to **B** and down from **B** to **I.** From **A** to **D** is the depth of under side, $4\frac{1}{2}$ inches, and $1\frac{1}{2}$ inches in all cases. From **D** to **E** is the depth of under side, $4\frac{1}{2}$ inches. From **D** to **F** is 1 inch, square across from **E.** From **F** to **G** is the length of under side, $8\frac{1}{2}$ inches, and $\frac{1}{2}$-inch for fullness.

Form under side as per diagram, taking care not to hollow too much at **O.** Now form top side from **F** through **C** to **H,** allowing $1\frac{1}{2}$ inches for fullness, or any amount you wish. To get the length of sleeve, allow the width of back, and measure from **H** to **I,** and continue to **J** for full length. Square across from line **A K,** from **K** to **J.** From **K** to **L** is $1\frac{1}{4}$ inches. **L** to **J** is $6\frac{1}{2}$ inches, or to fancy. Hollow sleeve at **R** $\frac{3}{4}$-inch, or to fancy. In cutting small sleeves, always touch at **I,** and make them smaller from the in seam.



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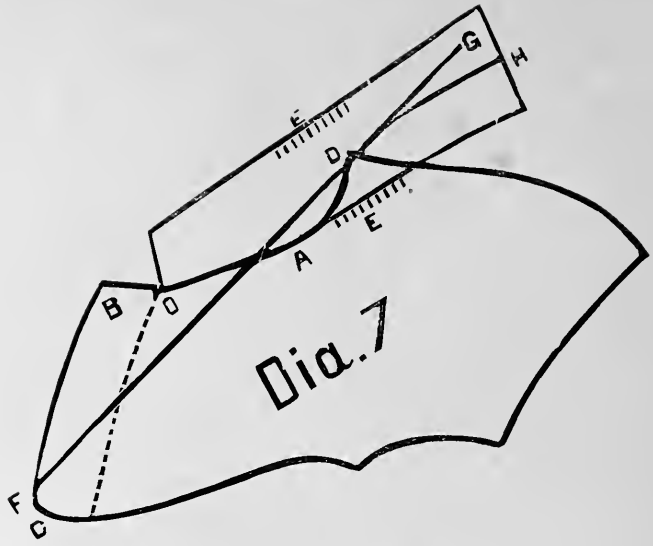


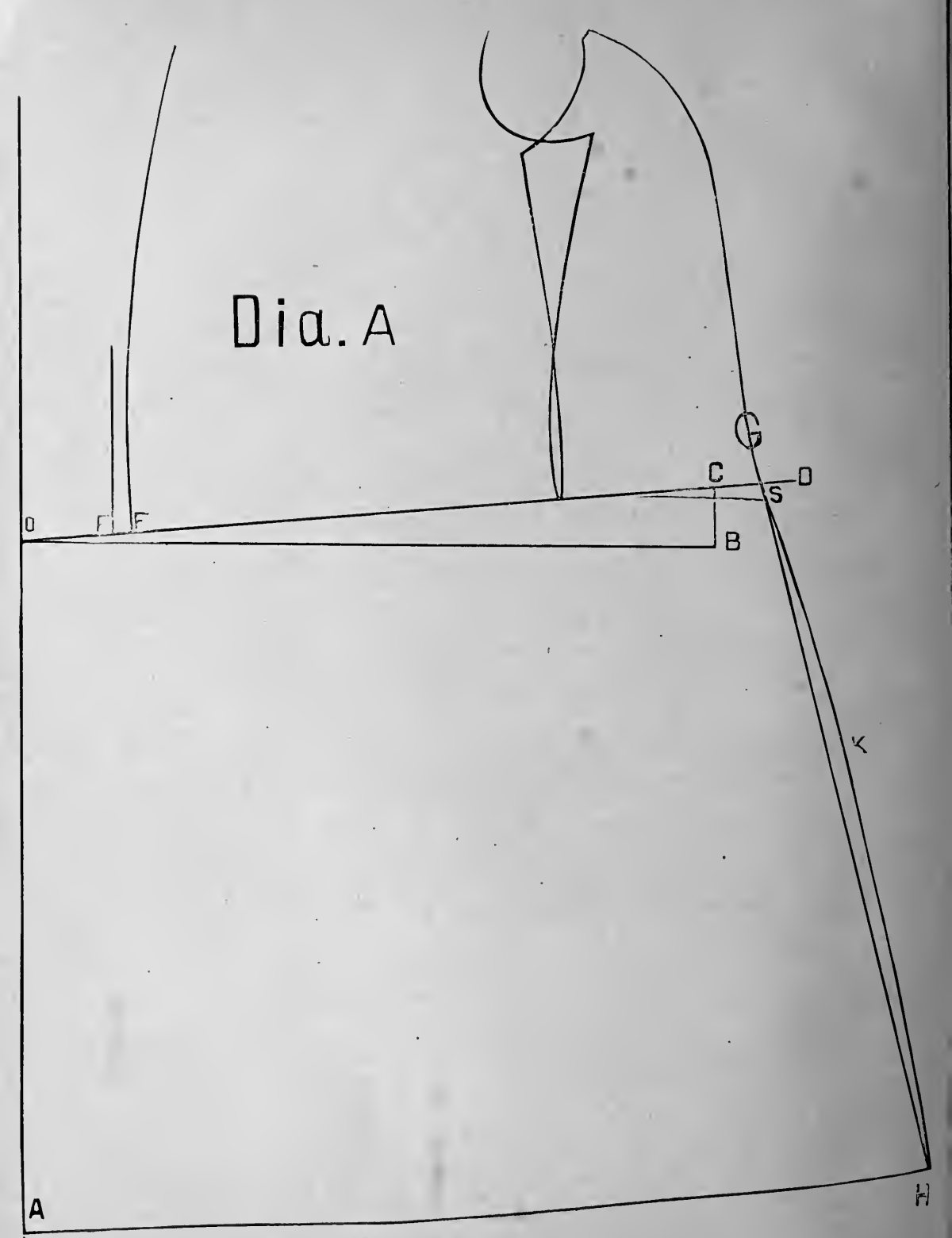
Collars.

In the first place a collar must be cut to fit the gorge, to insure success.

First.— Draw line from **D** to where you wish the coat to roll; continue line to **G.** From **G** drop ¾-inch to **H.** Form as per diagram, and cut collar ½ long. Collars should be stretched at **E** about ¾-inch, and shrink the crease in well. Collars should be put on fair across the back, ½-inch easy from **D** to **A,** and a trifle snug from **A** to **O,** thereby causing the collar to lay nicely to the neck and close to the breast. It is essential to have the front edge stay run up the front, *into* the gorge to **A,** holding in from **A** to **B** about ½-inch.

The Height of Shoulder.

The only infallible way to obtain the correct height of shoulder is by taking an extra measure for it in the following manner, which can be applied to any system with perfect success: Measure from the socket bone down the back 6 inches and make a mark. Then measure from the front of scye over the shoulder to this mark, and in applying it to your pattern, put point of back O I to K (the shoulder point), and measure from G to 6 (Diagram 14), allowing 1 inch for make-up. This gives the correct height. The system will give it nine times out of ten, but for extra high or extremely low, it will be as well to take this extra measure, and be on the safe side.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B
K
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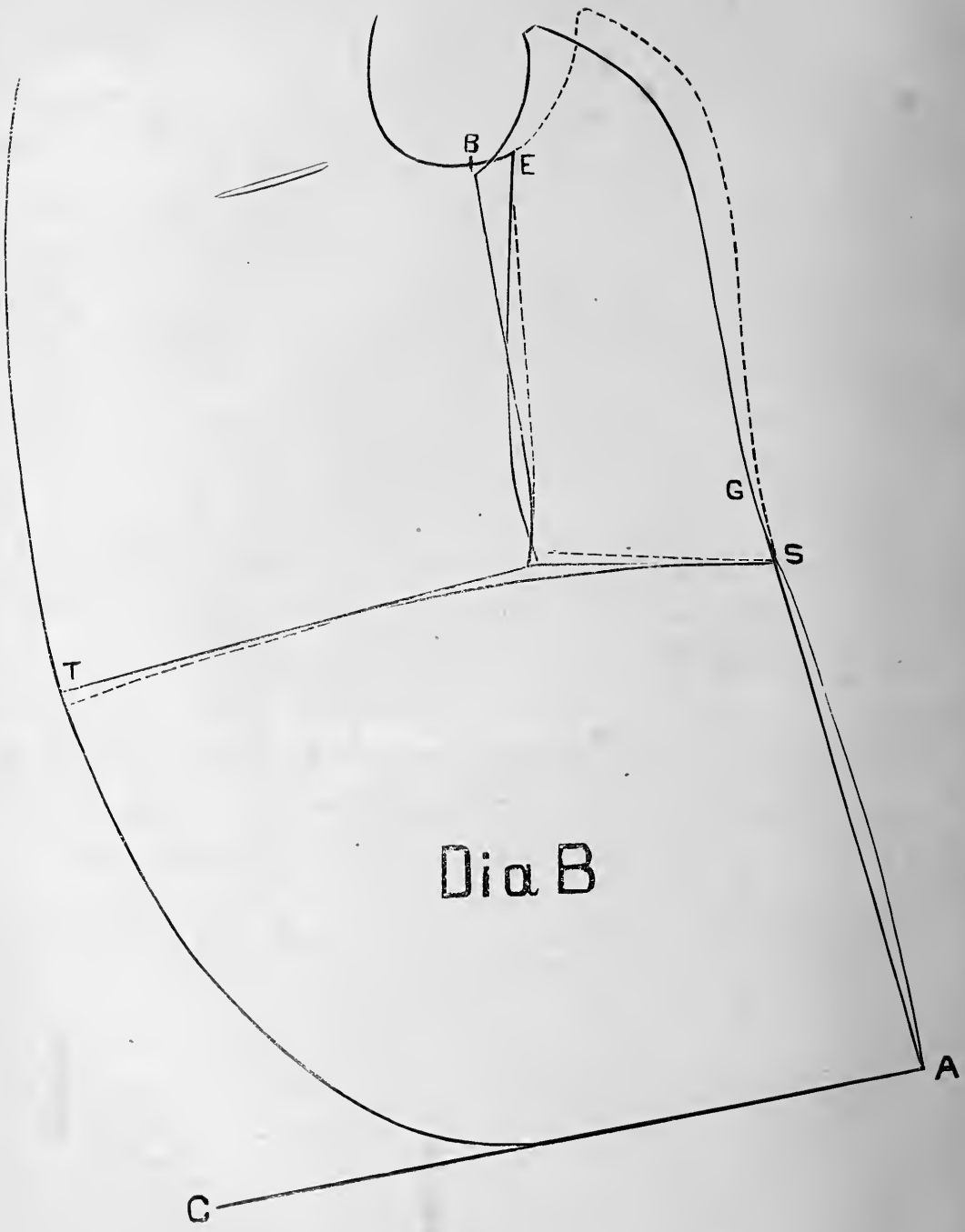
H

Skirt for Frock Coat.

FIRST.—Draw line **O A.** Then square across from **O.** From **O** to **B** is 18 inches in all cases. From **B** to **C** is 1½ inch in all cases. Draw line from **O,** through **C** to **D.** From **O** to **E** is the width of lapel. From **E** to **F** is the amount of fullness you wish to allow in the skirt. Now lay your fore part and side body on the line. Drop side body at **S** ½-inch below the line, and fit the skirt to the forepart and side body in this position. The spring is obtained by a line drawn in harmony with the side body from **G** to **S,** and adding ½-inch at **K,** which round must be pressed back. **H** is the length of skirt to measure, and **A** is the same distance from **O,** as **H** is from **S.**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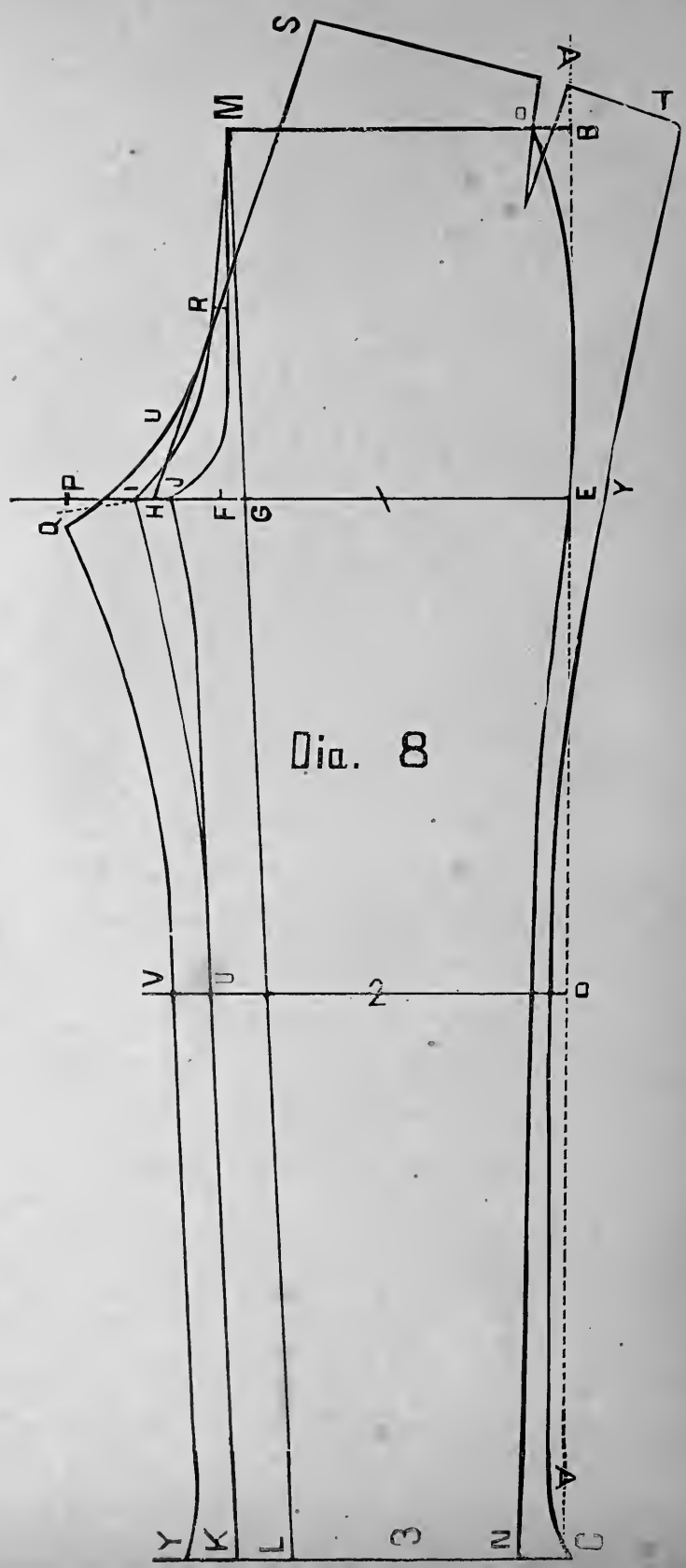
C

Skirt for Cutaway Coat.

Lay the forepart and side body in the position as drafted, and form the top of skirt from **S** to **T** to fit forepart. Then pivot the side body at **S,** and let **E** slide in 1 inch to **B,** and then get the spring, same as frock, in unison with the side body in this position. **S** to **A** is the length of skirt. **T** to **C** is the same. Draw line from **C** to **A,** and form skirt to fancy. For corpulent or stooping figures, take out a **V** at **T,** as per dotted line, but for normal and erect figures, cut to fit the forepart.



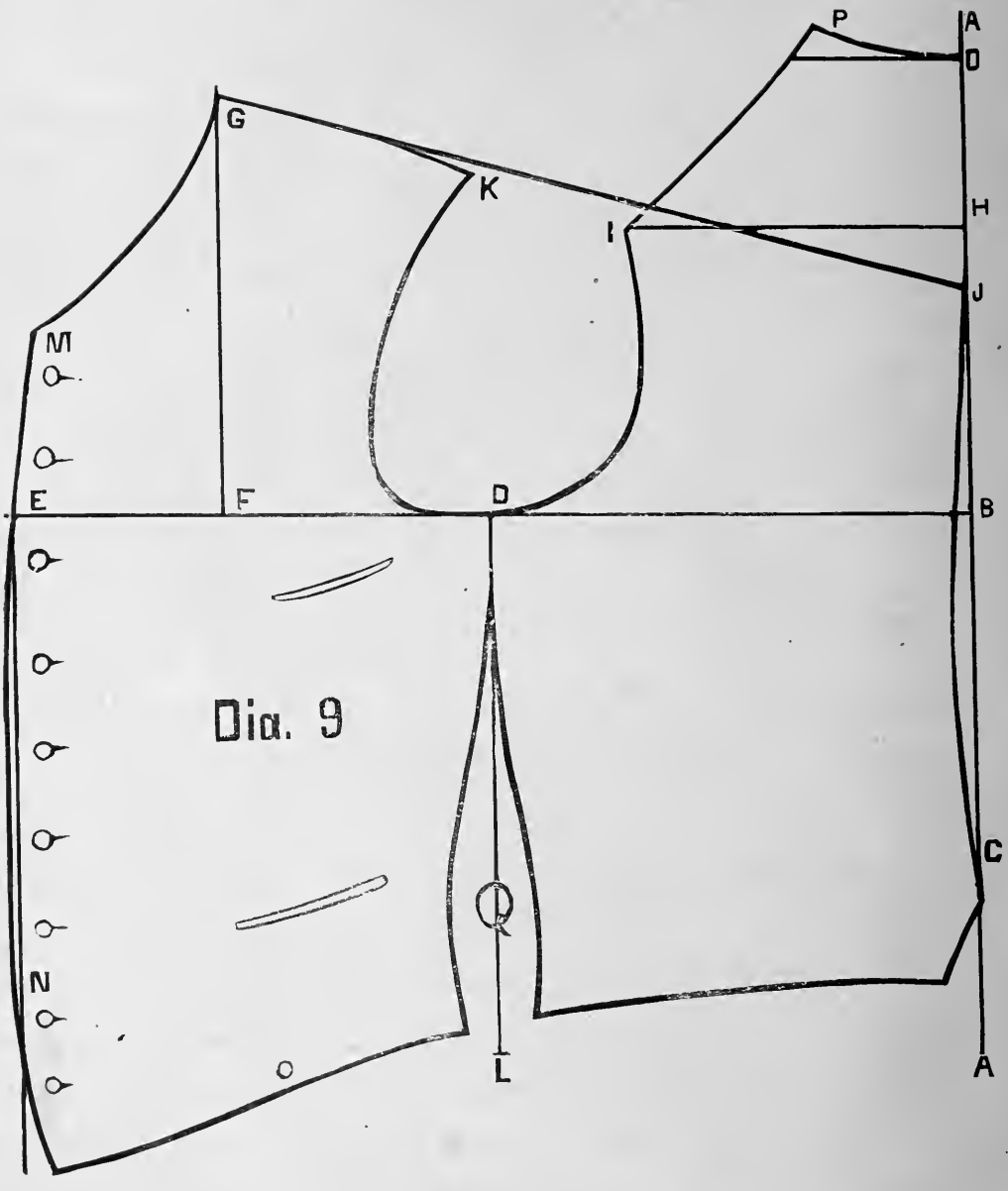
Dia. 8

Pant System.

FIRST.— Draw construction line A A. From B to C, the outside length, 41. From C to D is ½ the leg, (and 2 inches in all cases.) C to E, the inside seam, 31. E to F, ½ hip. F to G, ½-inch. G to H, ⅛ hip. I and J is ½-inch forward and back from H. K is ½ hip from C. L is 1½ inches from K, in all cases. Draw line from L through G to M. From M to O is ¼ of waist. Make width of bottom from K to N to fancy, or 7½ inches. Finish forepart as per diagram, cutting outside dress line with little curve as possible, and inside dress line considerable.

Under Side.

Continue lines 1, 2 and 3. From H to P, ⅛. G to R, ⅓. Draw line from H through R to S. S is 3 inches above line. Form width of knee and bottom to measure. ⅓ on outside and ⅔ on inside. Q is ½-inch lower than a sweep from U J, pivoting at V. Finish as per diagram, taking out V and allowing 2 inches over waist measure from M O and S T, allowing for V. I cut my foreparts ½-inch short from knee down, and have them stretched, keeping the pants from swinging back at bottom when walking. The same reason I come down ½-inch at Q is to clean out my fork. On small leg I always cut a calf on outside, and especially so if customer stands erect. Always have a stay on inside bottom of back-part from seam to seam, drawn in ½ to ¾-inch. This also keeps pants from "kicking" out behind.



Dia. 9

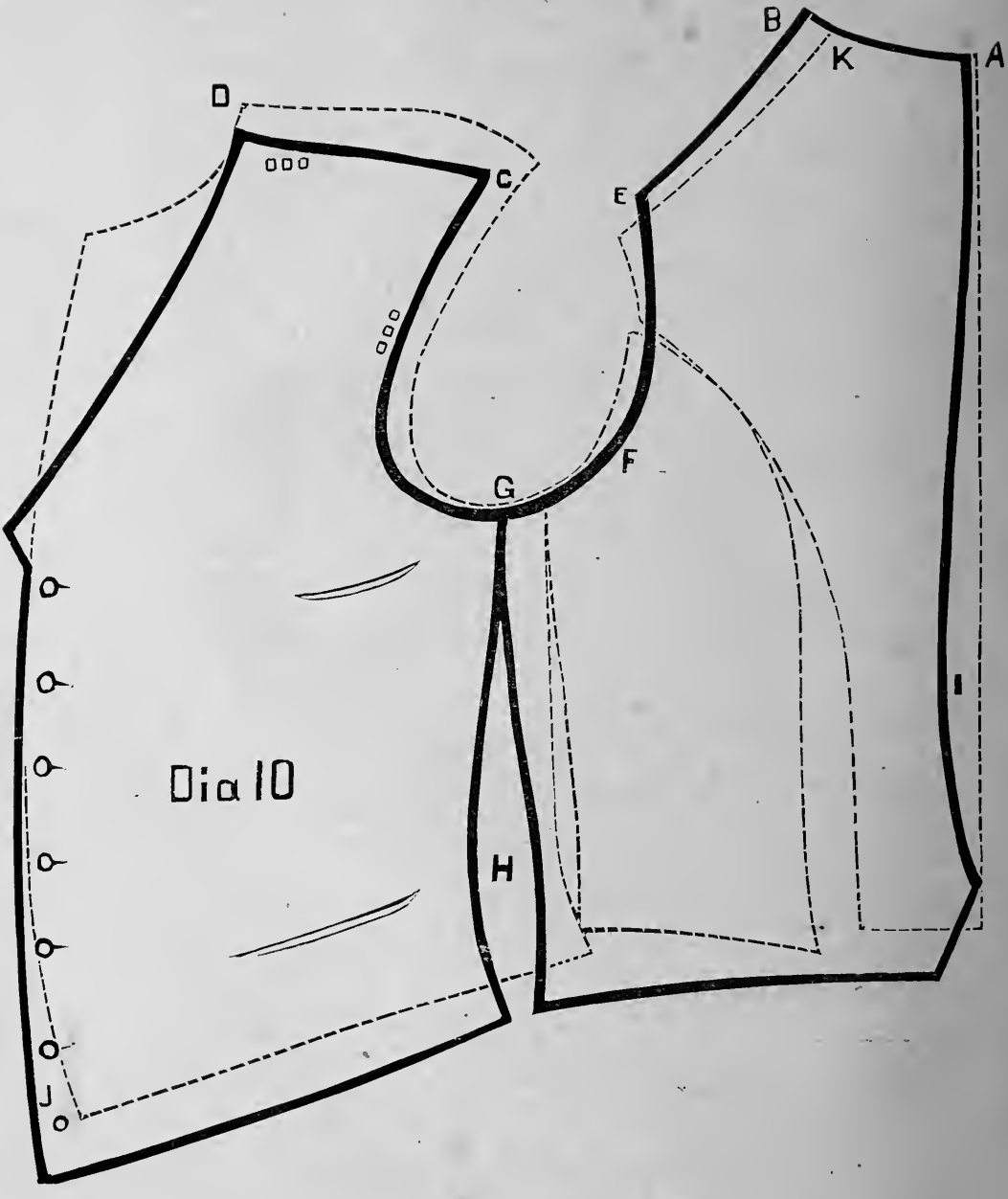
Vest Draft.

DIAGRAM 10.

FIRST.—Draw line **A A.** From **O** to **B** is ½ the breast and ½-inch. **O** to **C** is the natural waist. **B** to **D** ¼ breast and 1 inch. **B** to **E** ½ breast, and 2 inches. **E** to **F** ¼ of breast. **F** to **G** ½ breast. **O** to **P** 1-6 of breast. **O** to **H** 1-6 breast. **O** to **J** ¼ breast. **H** to **I** ⅓ and 1 inch. Draw line from **G** to **J.** **G** to **K** is ½-inch less than from **P** to **I.** **K** is ½-inch below line. Square down from **D** to **L,** and for the normal figure take the difference between breast and waist (2 inches) out at **Q,** ½ on each side of line. Square down from **E** for front, and sweep up from **E,** using **B** as a pivot for breast line above **E.** Form back as per diagram.

For the Disproportions.

For an erect figure, shorten the back, lengthen the strap and bring **G** and **K** back, same as in the erect form. For stooping figure, lengthen the back, shorten the strap, etc., same as for stooping form, being careful, if small waist, *not* to change front breast line at waist. For a corpulent figure, take only 1 inch out at **Q,** and give the balance of waist measure on the front. Keep the front as straight as possible, and take out a **V** at **O** to bring the bottom of vest into the form. Do not change the front breast line at waist, for small waists, under any circumstance. (See Corpulent Forms.)

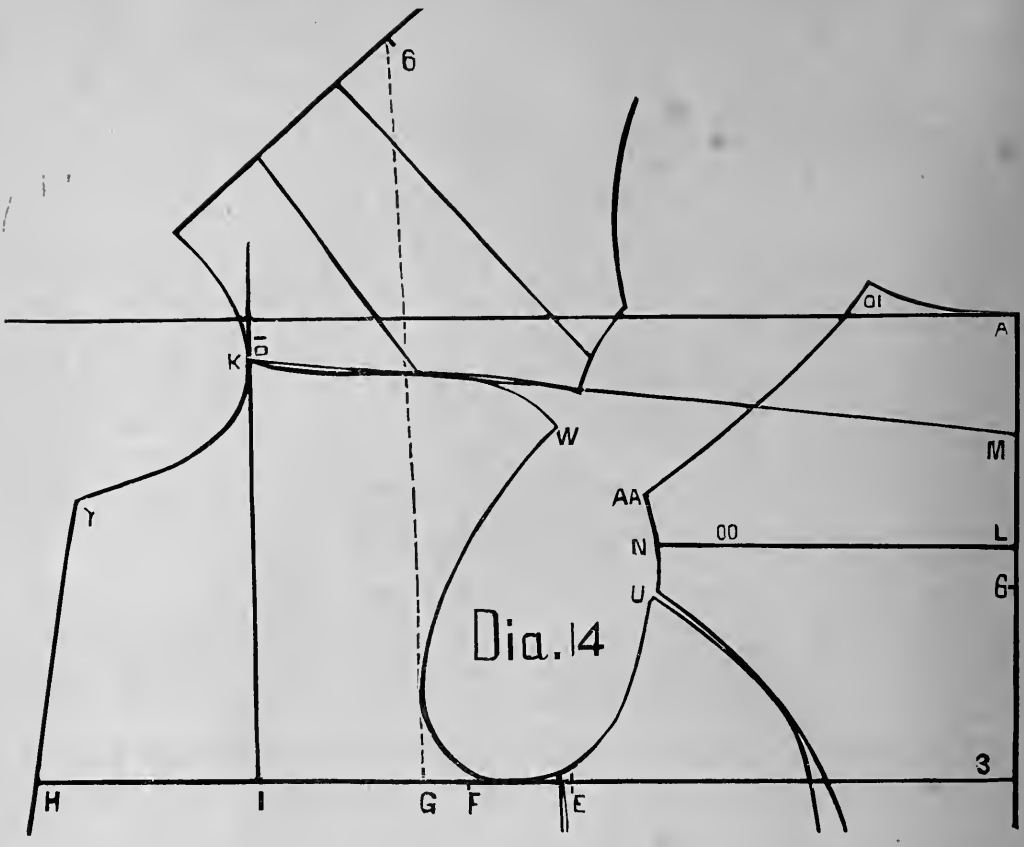

B
K
A
D
C
E
F
G
I
H
J
Dia 10

Vest Cut from the Coat Pattern.

Lay your coat pattern on the paper, as drafted, and mark around it, and make the changes as per diagram.

I cut all my vests, where I have the coat pattern, in this manner, and for those who wish only a vest and I do not have their coat measure, I cut it from a set of blocks I have drafted from the system on page 32, and make what slight changes are necessary to conform to customer's shape. In all my vests I cut the shoulder from **D** to **C** $\frac{3}{4}$-inch shorter than from **E** to **B**, and have it stretched at **O O O.** Always have a stay basted on to the back lining from **E** to **B**, so that it will keep its shape, as, being on the bias, it is very easy for the maker to stretch it.

HEIGHT OF SHOULDER.—(See Page 25.)



Corpulent Forms.

I consider the normal form will measure 4 inches smaller at waist than at breast, and in changing the draft for a corpulent form I advocate carrying the shoulder point K backward $\frac{1}{8}$ of an inch for every inch the waist overruns the proportion.

EXAMPLE.—Suppose our customer measures 40 breast and 40 waist. In this case the waist is 4 inches larger than the proportion. Consequently I would come back from K 4-8, or $\frac{1}{2}$-inch.

How to Examine a Coat when Finished.

First and most important of all is to see that there is facing enough from **G** to **K** and **J**; also across the shoulders and back. See that a plete is left at sidebody seam as well as at back, and that you have length of linings enough from **A** to **D**, and from under the scye to the waist, remembering that an easy inside gives a smooth out. Next, that the collar is on right. If too short, the coat will not button up well to the highest button intended, or the leaf will roll up and show the gorge seam. If too long, it will bulge at sides and look full. (See Dia. 16.) Next, see that the sleeves hang well, not too forward or backward, and that the fullness is worked in the right place, neither too high or too low. See that the sleeve linings are in long enough, and that the back arm scye is held in *enough* with *a stay*. Next, see that the pletes in skirt are straight and the fullness well pressed back; also that a stay is properly run the full length of the plete. Then see that the front edges are held in *fair*, —*not drawn in too much*. Next, examine the sewing and see that it is up to the standard, for which the price governs the quality. It costs no more to have buttons sewed on well than half way.

Directions for Making a D. B. Frock.

In opening a "job" the "Jour." should see that all parts of the coat are in, and the trimmings all right. Then shrink canvas and haircloth, and put in marking threads. Fit the facings and linings. Stretch the sidebody to the length of forepart, and shrink in the centre to give it shape. Seam on sidebody and lapels. Now press sidebody seam, and the round on front into the breast. Now baste a stay on the bottom of sidebody, (which keeps it from stretching when sewing on the skirt.) Now sew on the skirt, keeping the fullness over the hips, (the more fullness worked in, that will press out, the better the skirt will hang.) Baste a stay across back at waist line, and also down plete off skirt, drawing in enough to press straight. Now sew on back, press waist seam and back, taking care to distribute the fullness forward over the blades. Also press plete of skirt straight. Turn in plete of skirt to mark, and baste to a straight line on back skirt. Turn in back skirt for tacking, put in back skirt linings, and put in plete pockets. Now prepare canvas and haircloth, cutting canvass on the diagonal, so as to get the collar from the center on the bias. Now fit canvas to forepart and bind the haircloth to the same. Pad the lapels and put on edge stay on the front, letting it run down into the skirt. Now press front and back skirt. Now cut out canvas from around button-holes and cover the holes with black silicia. Now put in interlining and wadding to fit and

baste facings in *easy*. Baste in skirt linings, overcast or turn in the edges (as the case may be.) Finish edge and put in button-holes. Fell the linings. Now sew shoulder seams and make sleeves, drawing in sleeve-head with a strong thread and press the fullness in. Now put a stay from 2 inches forward of the shoulder seam around scye to sidebody seam, drawing in about $\frac{3}{4}$ of an inch at the back-arm scye. Now baste in sleeves to notches, bringing the fullness of topside well to the front, and close at back-arm scye, and scatter the fullness of underside under the arm. Press sleeves. Cut a V in the canvas, haircloth, etc., in front of the scye, and put a V in the lining. Now tack facings to scye, taking care to get them in a trifle larger than the outside, and baste in sleeve linings, taking care not to have them short. Also have them tacked down the back seam of sleeve. Fell sleeve linings and close the coat. Press back seam and put in back linings, taking great care to get them in wide enough on the shoulders and long enough in the back. Put on collar, as per instructions, and press off and sew on buttons. Be careful and get linings easy, and remember an easy inside gives a smooth outside.

Making Vest.

FIRST.—Put in marking threads; fit up the linings; seam on the pocket welts; press them out and make your pockets. Now baste on the wiggin, and tack the pockets through. Seam on the collar, and make up the edges and press. Put the facings and linings into forepart; make up the back straps; baste the straps on to the outside back. Then join the vest together, putting on the back easy on shoulders. Finish the back lining on to the collar. Fasten the back stays to the inside back lining. Put in the button-holes according to marks. Take out the baste, and it is ready for a press. In seaming the shoulder seams stretch them about $\frac{1}{2}$ to the width of back. Also, stretch the scye as per O O O in Diagram 10.

Making Pants.

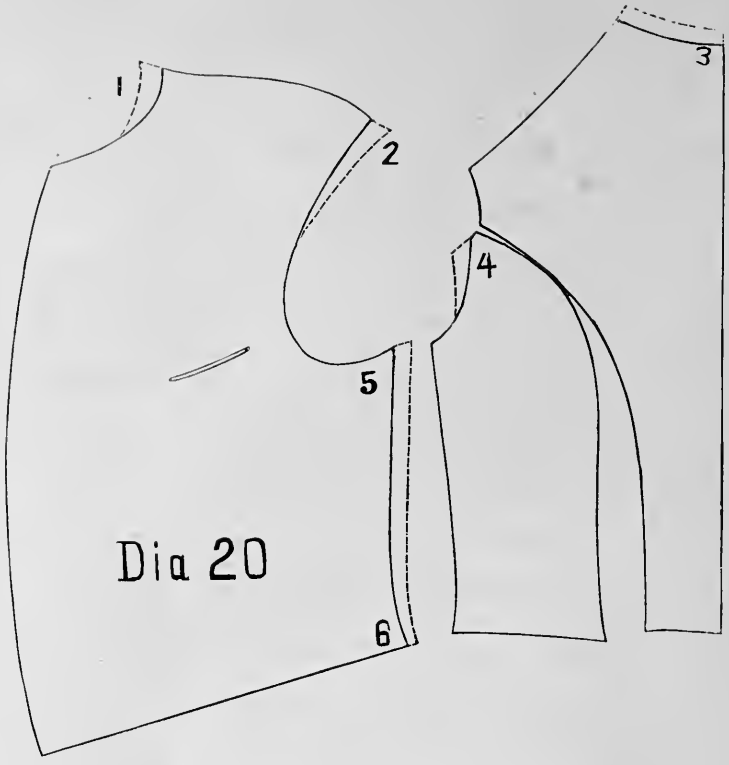
FIRST.—Put in marking threads, taking care that the notches are together. Then baste on stays for pockets and crotch pieces. Now put on pocket facings, right fly, and facings on left forepart for fly. Press pocket facings and flys. Now stretch foreparts from about 10 inches up, down ½-inch, or to the length of undersides. Now baste both seams, and seam. Then put on waist-band, sewing in canvas (or stay) with it at the same time. Press and shrink the legs to style, creasing the foreparts ½-inch more to the outside. Now measure both legs and waist, make button-hole fly and back-strap, and put back-strap on with a linen stay underneath, and then stitch the flys. Now put in pockets and linen on button-hole fly. Baste up bottoms, press tops from the inside, and sponge from the outside. Mark waist buttons and put a stay underneath. Press bottoms, drawing in the "heel" with a stay, five or six inches long. Put on waist-band linings and curtains, join back, mark and put on fly buttons, press back seam. Finish curtains and waist lining. Now the pants are ready for pressing off.

A too straight seat will draw from seat to knee in going up stairs or sitting down, and lift off the foot, besides "kicking" back in walking.

A too crooked seat will give an easy pant, but they will wrinkle some under seat and top of thighs.

Always keep notches fair, as cut. You cannot press a calf on the legs of pants, unless *it is cut on*, without producing horse-shoe wrinkles from knee to the bottom of back of leg.

The directions for making coat, vest and pants are not intended to make *practical mechanics* of any one, but only to assist those cutters who do not know how the garment progresses from the time it leaves their hands to the finish.



Outlets.

I would recommend the outlets for coats as per dotted lines in Diagram 20.

Outlet **1** will allow you to carry shoulder point forward, when making the front smaller, and, with **3,** allows you to raise the collar in the neck.

2 allows you to throw the shoulder back when making the coat larger in the breast.

4 gives you more round on the blade.

5 and **6** allows you to make the coat larger at breast or waist. Also leave an outlet on underside sleeve.

In pants, if only one outlet besides the seat, let it be the *outside* seam, but where you have plenty of goods leave one on both in, and outside seam of underside.

Vests, top of back, and side seam of back.

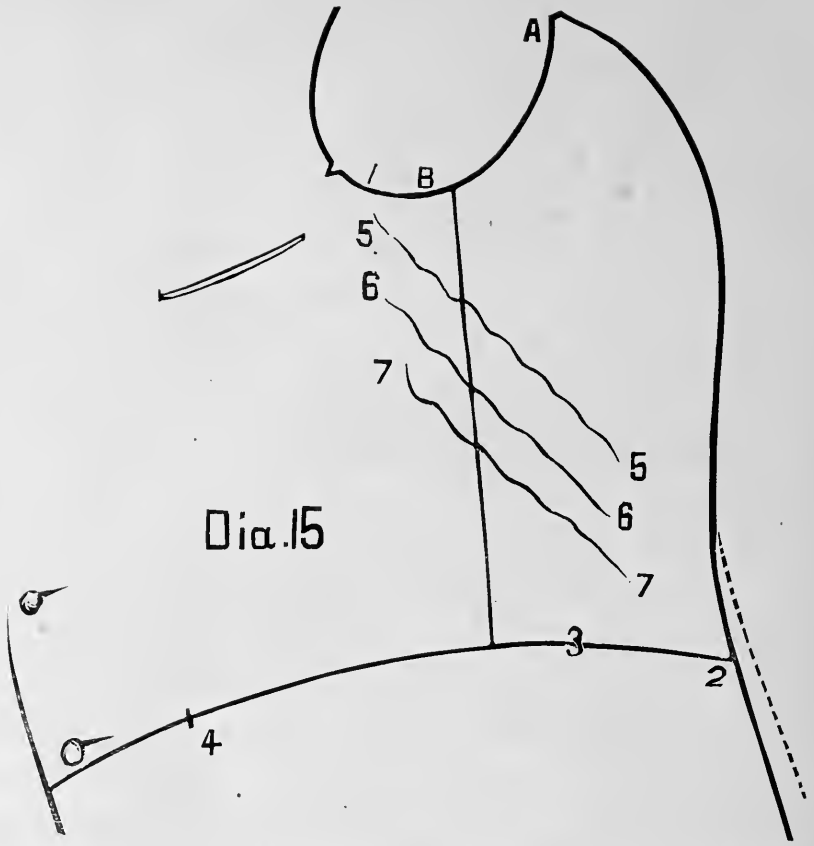
Practical Talk on Faults and Alterations of Coats.

WHAT MAKES A COAT DRAW OR WRINKLE ON THE SHOULDER?

This is a very common fault, and one easily remedied. I find few cutters who know the real reason. To those who do not, the price of this work is nothing compared to the trouble this one thing will save you and your customers. The reason is, nine times out of ten, it is the linings, generally too short from **G** to **K,** or too narrow across the top of back, which draws the facings up, and makes them short. Now, when a coat wrinkles or draws on the shoulder, hang the coat on the left hand, and grasp the coat in front of left scye with the right hand and pull gently. If you see the wrinkles there, you may know it is the linings that cause the trouble, which is in the making, and *not the cutting.* So take your knife and rip the shoulder seam of the linings away free from the gorge, and across the shoulder and down to the forearm seam, and then try it the same way again, and the wrinkle will disappear. Now, if you have outlet enough in your facings, you are all right, but if not, put in a new back lining to meet the front. Small linings cause *more* trouble than anything I know of, so look out for it, and remember *an easy inside gives a smooth outside.*

Sometimes a short collar will cause the coat to draw around the collar. When such is the case, a new collar must be made. (See article on Collars.) Always have a cut in canvas about 1 inch back of **K,** about 2 inches deep, to allow for spring on shoulders. A too short strap *will not* cause this trouble, as many suppose, but wrinkles, as per **5, 6** and **7** in Diagram 15.

In overcoats, instead of one plete down the middle of back, have two about six or eight inches apart, three or four inches each side of the center.



What makes a Coat Wrinkle from Front of Scye to Natural Waist, as **5**, **6** and **7** in Diagram 15? Too short a strap. To remedy it, if you have not an outlet on top of shoulder, sink the scye and shorten your back.

Diagram 15.—Always have a stay put on back scye from **A** to **B**, and have it held in a good $\frac{3}{4}$-inch and pressed over the blade. Also have a stay put on sidebody from **2** to **3**, held fair. Fullness of skirt should be distributed between **3** and **4**.

When a Coat Strikes Hard on the Hips, or has not spring enough at **S**, Diagram 1. Shorten the back, as per Diagram **17**, and sink the back $\frac{1}{2}$ as much, and it will have a *pleasing effect*.

In measuring the breast, place the tape (*not draw it*) on the most prominent part of the blades, and measure over the chest. If you draw the tape it will give you your coats too small. I would advise taking the breast measure three times to insure a correct measure.

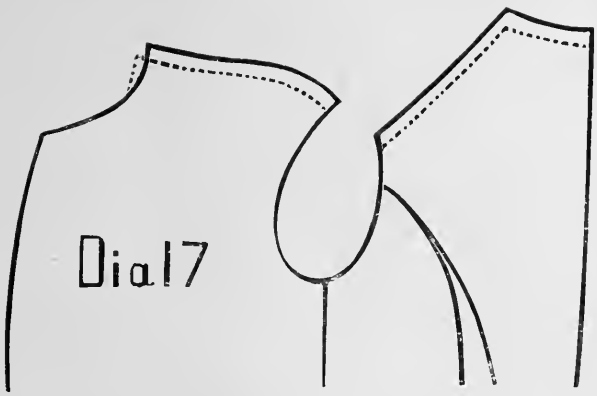


DIAGRAM 16.

This is a common fault, a good many do not understand, so I will try by the diagram to illustrate a coat bulging at neck, as at **1** and **2** in a high roll coat. It is caused—first, by a long collar, and second, by not being held in enough with a stay from **O** to **A,** (Diagram 7,) and too crooked a shoulder.

DIAGRAM 17.

This shows the alteration to make when a coat is too deep in arm scye, which lifts the whole coat up.

WHAT MAKES A COAT "RIDE" UP IN THE NECK?

First.—Too deep in arm-hole. Second.—Too short from **G** to **W,** Diagram 1, or wadded too much, causing the coat to "lift" up. If too deep in scye, the only alteration is to shorten shoulder from **K** to **W,** and also the back from **A A** to **N,** and drop the **A** the same distance as at **K.** (See Alterations in Diagram 17.)

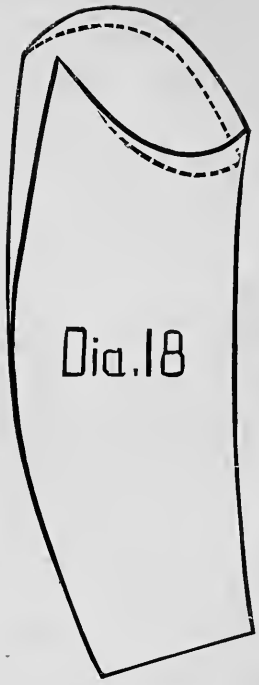
WHAT MAKES A COAT BREAK IN FRONT OF SCYE?

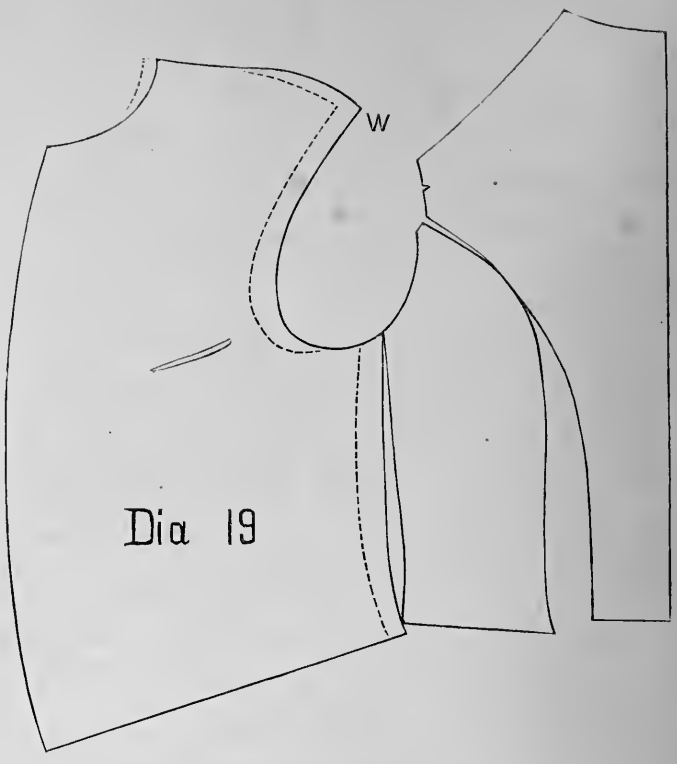
First.—Too straight a shoulder. Second.—Too shallow a scye. Third.—Too short a blade. If the first and second comment is unnecessary; if the third opens the coat at sidebody seam all the way down alike, using outlets **5** and **6** in Diagram 20.

WHAT MAKES A COAT FULL BACK OF SCYE?

First.—Too much round on blade. Second.—Back scye hollowed too much or not drawn in as it should be with a stay. Too much length of shoulder at **W,** and a deep scye.

Do not hollow the gorge more than ½-inch from line from **F** to **D.** Diagram 7.





TO ALTER A COAT THAT IS TOO LARGE OR TOO SMALL IN THE BREAST.

When from ½ to 1 inch too large, commence at **W,** and carry scye forward ½ the required amount, and take in side seam the same, but when over 1 inch too large, I would recommend the alteration, as per dotted lines in Diagram 19, which retains the original bearings of the coat. When ½-inch small on breast, letting out side seam may answer, but the more successful way, when 1 inch or more too small, would be to carry the shoulder back, just the reverse of the alteration in Diagram 19, using outlets Nos. **2, 5** and **6** in Diagram 20. Letting the coat out at side seam, and not throwing shoulders back, lets the cloth go back on to the blades, but throwing the shoulders back with letting out side seam, lets the forepart forward.

Measuring is one of the most *important* parts of *successful cutting.*

WHAT MAKES A COAT FALL OFF THE NECK?

First.—Too long a collar (Dia. 16.) Second.—Too crooked a shoulder.

WHAT MAKES A COAT HANG OFF THE WAIST?

A short back from **A** to **B.** A long strap from **G** to **I.** Sometimes because too much spring at **S.** (See Stooping Form.) Sometimes sidebody from **2** to **3** is stretched to **1**, as per dotted lines in Diagram 15, when it ought to be held in with a stay from **2** to **3** in making.

WHAT MAKES A SLEEVE DRAG WHEN THE ARM IS BROUGHT FORWARD?

First.—Because a too short under-sleeve from **B** to **D** (Diagram 5.) Second.—The under-sleeve may be hollowed too much at **O** (Diagram 6.) Third.—Or the back scye may be hollowed too much between **B** and **E** (Diagram 1.) Fourth.—A too narrow back and too large or deep scye. If for first and second reasons, it can be remedied by the following alteration: Cut off top and forearm sleeve, as per diagram 18, and *lengthen* sleeve as much as you lower the forearm seam. The third may be remedied by letting the under-sleeve out. If the fourth, let out side-seam, and under-sleeve also. Comment on the last unnecessary. (See article on why a coat "rides" up in the neck.)

WHAT MAKES A COAT TOO TIGHT IN SCYE?

First.—Too short blade. Second.—A too small under-sleeve (causing a draw.) Third.—Too shallow scye. Fourth.—Canvas, haircloth, etc., are not cut in front scye, and a **V** put in the linings. Fifth.—A too narrow back will have the effect of contracting the scye when arms are brought forward.

THE BEARINGS OF A COAT

Is the relative position of the shoulder point to the front of scye, as from **I** to **G** in Diagram 1. If **I** is carried forward and **G** remains the same, it straightens the shoulder. And when **G** is carried forward and **I** remains the same, it makes the shoulder more crooked. So when you carry one forward you should both, thereby retaining the balance of your coat.

Recapitulation.

Look out for short facings and small linings.

See that back scye is held in enough.

Always have a **V** put in linings front of scye.

Do not get D. B. Frocks small in the waist.

Always have the plete in back skirt straight when finished, and the round pressed back into the skirt.

Remember an *easy* inside gives a *smooth outside.*

Try and not get strap measure too long, as it will let the coat off the waist.

Keep front line of vest as straight as possible.

Vests should fit without the aid of a back-strap.

Do not have the fullness of the sleeve-head worked too high up.

Always have a plete in the sidebody seam of your linings as well as in the back.

Measure waist for a three or four button cutaway quite loose.

The fronts of pants are cut ½-inch shorter than the back parts to keep them from swinging back when walking, as well as to give fullness over the calf.

Do not take blade measure tight.

Commit schedule on page 7 to memory.

Loose Coats.

To give a man a very easy coat, measure the same as for any other customer, and make the following changes in the pattern: First.—Give him one or two sizes wider back. Carry forward scye and shoulder point **K,** say ½-inch, and add the same on the breast in front. (This opens your coat, keeping the points of balance unchanged.) Give *special directions* to have the back-arm scye held in with a stay. *All* that the goods will allow to be pressed out, and this will give you a coat that will more than please you and your customer.

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